

PIANO/VOCAL

ELLA FITZGERALD

ORIGINAL KEYS FOR SINGERS

25 CLASSIC SONGS
INCLUDING:

A-Tisket, A-Tasket

Let's Call The
Whole Thing Off

Lullaby Of Birdland

Oh, Lady Be Good!

Stompin' At
The Savoy

Take The "A" Train

PIANO/VOCAL

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ELLA FITZGERALD

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ELLA FITZGERALD

The music of Ella Fitzgerald will be forever remembered through her sultry ballads, her prodigious scatting, and her immortal renditions of American standards. With the voice of an angel, she seduced the world for half a century. During her lifetime, she was not only appreciated by her fans, but was revered among her fellow jazz musicians as an equal, a jazz giant, and an innovator.

Ella was born on April 25, 1917 in Newport News, Virginia. Moving to New York City with her mother, Tempie, when she was just a babe in arms, she began her education at Public School 10 in the city of Yonkers in September 1923. Despite her situation as an impoverished girl north of Harlem, she was a continually cheerful and outgoing girl determined to make it in show business — as a dancer.

Although a fine dancer, she was thankfully discovered as a singer at the age of seventeen. In the winter of 1934, Ella sang in and won the Apollo Theatre's Amateur Night contest, as she had drawn the short straw among a group of friends. It was at that performance where she was discovered and brought forward into stardom.

After losing her mother, Ella was an orphan teenager without direction for her musical talent. It was a popular bandleader of the time, Chick Webb, who acted as a surrogate father and mentor during her early career. After joining his band in 1934, it was not very long before she drew large audiences to her performances at Harlem's famous Savoy Ballroom.

In 1938, Ella Fitzgerald recorded "A-Tisket, A-Tasket," a swing rendition of a popular nursery rhyme, arranged by Chick and her. This became a worldwide hit, and today still remains a Swing Era anthem. After Webb's untimely death in 1939, the band was left in Ella's hands. She gave it up after only a few more years, as she was not suited to the demanding whirlwind of running a big band.

The 1940s marked the true beginning of her solo career. She made a series of landmark recordings for Milt Gabler, her producer at Decca, as well as some for Norman Granz, her next producer on the Verve label. In the late 1940s, Ella began to blossom into a bebop singer as well, playing with Dizzy Gillespie's big band for several years. It was during this period that she married jazz bassist Ray Brown, with whom she adopted a child, Ray Brown Jr.

Her career as the world renowned singer finally emerged in 1949, as Granz presented her in the Jazz at the Philharmonic concert series. This popular series featured the finest instrumentalists in jazz, from Charlie Parker to Lester Young. From 1956 to 1964, she recorded some of her most memorable versions of standard songbooks, including those by Cole Porter, Duke Ellington, the Gershwins, Johnny Mercer, Irving Berlin, and Rodgers and Hart.

Ella continued to record and tour through the 1990s, when failing health finally ended her amazing career. On June 15, 1996, Ella Fitzgerald passed on, leaving us a lifetime full of memories through her timeless recordings. Throughout her lifetime, she received accolades from U.S. presidents, universities, the Grammy® awards, and every other person who heard the purity and genius of her music.

She was a singer who responded to the musical imperatives of a song while illuminating the wit within the lyrics. She could spin a melody in any direction, transcending each note and word as sweetly and soulfully as the trumpet of Louie Armstrong, the saxophone of Johnny Hodges, and the clarinet of Benny Goodman. Her love for music was unending, while her passion was unmistakable in every concert she ever performed and every recording she ever made. Every generation that has heard her voice will never forget that there is only one Ella.

A-TISKET, A-TASKET

Words and Music by ELLA FITZGERALD
and VAN ALEXANDER

Moderate Swing

G6 Am7/G

mf

G6

Am7/G D13 G6 Em7

Am7 D7 G6 Em7 Am7 D7

A -

The piano score is written in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. The tempo is 'Moderate Swing'. The first measure has a G6 chord above it. The second measure has an Am7/G chord above it. The dynamic marking 'mf' is placed in the first measure. The second system starts with a G6 chord above the first measure. The third system starts with an Am7/G chord above the first measure, followed by D13, G6, and Em7 chords in subsequent measures. The fourth system starts with Am7, D7, G6, Em7, Am7, and D7 chords above the first six measures. The piece ends with a final chord labeled 'A'.

*Recorded a half step higher.

G6

tis - ket, a - tas - ket, a brown and yel-low bas - ket. I

The first system of music features a vocal line in G major with a G6 chord above the first measure. The lyrics are "tis - ket, a - tas - ket, a brown and yel-low bas - ket. I". The piano accompaniment consists of a bass line in the left hand and a right hand with chords and some melodic movement.

Am7 D7 Am7 D9 Am7 D7

sent a let - ter to my mom - my. On the way, I dropped

The second system continues the melody with lyrics "sent a let - ter to my mom - my. On the way, I dropped". Chords Am7, D7, Am7, D9, Am7, and D7 are indicated above the vocal line. The piano accompaniment features a steady bass line and chordal accompaniment in the right hand.

G6

it. I dropped it, I dropped it, yes, on the way I dropped

The third system has the lyrics "it. I dropped it, I dropped it, yes, on the way I dropped". A G6 chord is marked above the first measure. The piano accompaniment continues with a consistent bass line and chordal support.

Am7 D7 Am7 D9 Am7 D9

it. A lit - tle girl - ie picked it up and put it in her pock -

The fourth system concludes with the lyrics "it. A lit - tle girl - ie picked it up and put it in her pock -". Chords Am7, D7, Am7, D9, Am7, and D9 are indicated above the vocal line. The piano accompaniment maintains the same rhythmic and harmonic pattern.

G6 C6 Cm6

et. She was truck - in' on down the av - e - nue, with

G6 G9 C6

not a sin - gle thing — to do. She went peck, peck, peck - ing all —

Cm6 G6 Em7 Am7 D9 G6

— a - round. When she spied it on — the ground, — she took it, she

Am7 D7

took it, my lit - tle yel - low bas - ket, and if she does - n't bring —

Am7 D9 Am7 D9 G6

— it back, — I think that I will die.

The first system of music features a vocal line in the treble clef and piano accompaniment in the grand staff. The key signature is one sharp (F#). The vocal line consists of quarter notes: 'it', 'back,', 'I', 'think', 'that', 'I', 'will', and 'die.'. The piano accompaniment includes chords and a bass line with quarter notes.

Am7/G

The second system of music shows piano accompaniment in the grand staff. The key signature is one sharp (F#). The right hand features chords and a melodic line, while the left hand plays a steady bass line of quarter notes.

G6 Am7/G

The third system of music continues the piano accompaniment in the grand staff. The key signature is one sharp (F#). The right hand has chords and a melodic line, and the left hand has a bass line of quarter notes.

D13 G6 Em7 Am7 D7

The fourth system of music shows piano accompaniment in the grand staff. The key signature is one sharp (F#). The right hand features chords and a melodic line, while the left hand plays a bass line of quarter notes.

Gm6 Em7b5 Am7 D7 Gm6

A - tis - ket, a - tas - ket, I

Am7b5 D7b9 Cm6 D9

lost my yel-low bas - ket, and if that girl - ie don't re - turn it,

Am7b5 D9 Gm6 G6 Em7 Am7 D7#5

don't know what I'll do. Oh dear, I won - der where my

G6 Em7 Am7 D7#5 G6 Em7

bas - ket can be. (So do we, so do we, so do we, -

G13 C6 Cm6 Am7 D7

That it - ty, bit - ty bas - ket was a joy of mine. —

D13 G6

A - tis - ket a - tas - ket, I

Am7 D9

lost my yel - low bas - ket. Won't some - one help — me find —

Am7 D9 Am7 D9 G6

— my bas - (ket), and make — me hap - py a - gain, — a - gain. (Was it

G6 Em7 Am7 D9 G6 Em7

green?) No, no, no, no. (Was it red?) -No, no,

The first system of music features a vocal line in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line starts with a rest, then sings 'green?'. The piano accompaniment consists of chords and a simple bass line. The lyrics are: 'green?) No, no, no, no. (Was it red?) -No, no,'.

Am7 D9 G6 Em7 Am7 D9

no, no. (Was it blue?) No, no, no, no. — Just a

The second system continues the musical piece. The vocal line sings 'no, no. (Was it blue?) No, no, no, no. — Just a'. The piano accompaniment provides harmonic support with chords and a steady bass line. The lyrics are: 'no, no. (Was it blue?) No, no, no, no. — Just a'.

Am7 D9 G6 G6/B C7

lit - tle yel - low bas - ket.

The third system shows the vocal line singing 'lit - tle yel - low bas - ket.'. The piano accompaniment includes some arpeggiated chords and a more active bass line. The lyrics are: 'lit - tle yel - low bas - ket.'.

C#dim7 G/D Am7 D9 G6

A lit - tle yel - low bas - ket.

The fourth system concludes the piece with the vocal line singing 'A lit - tle yel - low bas - ket.'. The piano accompaniment features a final chord and a simple bass line. The lyrics are: 'A lit - tle yel - low bas - ket.'.

BLACK COFFEE

Words and Music by PAUL FRANCIS WEBSTER
and SONNY BURKE

Moderate Ballad

mf

Em Ebdim7 Em Ebdim7 Em G13

Cdim7 C C Gm7 C Gm7

I'm feel - in' _ might-y lone-some, have-n't slept a wink. _ I

C Gm7 C Gm7 C7

walk the floor and watch the door, _ and in be - tween I drink

F7#11 F9 C G13b9

black cof - fee. _ Love's _ a hand - me-down broom.

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment line. The piano part features a steady bass line and chords in the right hand. The vocal line includes lyrics and musical notation such as slurs, ties, and triplets. Chord symbols are placed above the corresponding measures.

C6 Dbdim7 Dm7 F9 Bb9

I'll nev - er know a Sun - day _____ in this week - day _____

C6 G7b9(#11) G7

room. _____ I'm

C Gm7b5 C Gm7b5

talk - ing _____ to the shad - ows from one o'clock to four. _____ And

C Gm7b5 C Gm7b5 C7#11

Lord, how slow the mo - ments go _____ when all I do is pour _____ black _____

F9 C Eb7#11

cof - fee. Since the blues caught my eye,

C7 Dbdim7 Dm7 F9 Bb9

I'm hang - ing out on Mon - day my Sun - day dreams

C6 Bb13 C9 C9#5 Fm

to dry. Now a man is born to go

Cm Cm6 Dm7b5 G7#5 Cmaj7

a lov - in'. A wom - an's born to weep and fret, to

Ebm7 Ab7 Dbmaj7 Db6 Ebm11 Ab7#11

stay at home and tend her oven and drown her past regrets in

Dm11 G7#11 C Eb/G

coffee and cigarettes. I'm moody all the morn-in', and

C Db6 C Db(#11)

morn-in' all the night, and in between it's nicotine and

C7 Gm7b5 C7/G F#dim7

not much heart to fight black coffee.

F9#11 C Db6 C A13 A7#5

Feel in' low as the ground. It's driv-in' me cra - zy,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of a bass line with quarter notes and a treble line with chords and eighth notes. Chord symbols F9#11, C, Db6, C, A13, and A7#5 are placed above the staff.

Dm F9 Bb9

this wait - in' for my ba - by to may - be come a - round,

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with similar patterns. Chord symbols Dm, F9, and Bb9 are placed above the staff.

Eb6 A13 A7#5 Dm9

a - round. I'm wait - ing for my ba - by

The third system continues the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with similar patterns. Chord symbols Eb6, A13, A7#5, and Dm9 are placed above the staff.

F9 Bb9 Cmaj7 F13#11 Cmaj7

to may - be come a - round.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with similar patterns. Chord symbols F9, Bb9, Cmaj7, F13#11, and Cmaj7 are placed above the staff.

BUT NOT FOR ME

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Moderate Ballad

D6/9

C13

G(add9)/B

Bbdim7

mf

Pedal throughout

The piano introduction consists of two staves in 4/4 time. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The tempo is marked 'Moderate Ballad' and the dynamics are 'mf'.

Am7

D13sus

Gmaj7

Em7

Am7

D9sus

They're writ-ing songs _____ of love, _____ but not for me. _____

Instrumental on D.S.

The first system shows the vocal melody and piano accompaniment for the first phrase. The piano part includes chords and a bass line with some triplets. The vocal line has a triplet of eighth notes.

8va

8va

Gmaj7

Am9

Bm7

Em7

A9

A9sus

A luck - y star's _____ a - bove, _____

The second system shows the vocal melody and piano accompaniment for the second phrase. The piano part includes chords and a bass line. The vocal line has a long note.

A7

D13

G9

Ab9

G9

G13sus/A

G9

but not for me. _____ With love to

The final system shows the vocal melody and piano accompaniment for the final phrase. The piano part includes chords and a bass line with triplets. The vocal line has a triplet of eighth notes.

C6

E7/B

Am7

D9sus

D7b9

Gdim7

G6

lead the way, I've found more clouds of grey

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff. The vocal line has a melodic line with lyrics 'lead the way, I've found more clouds of grey'. The piano accompaniment consists of chords and moving lines in both hands. A triplet of eighth notes is marked above the piano part in the second measure.

To Coda ⊕

Em7

Am9

E7#5(b9)

Am9

than any Russian play could guar - an -

The second system continues the musical piece. The vocal line has lyrics 'than any Russian play could guar - an -'. The piano accompaniment includes a triplet of eighth notes in the right hand, marked '3' and 'sva'. The system concludes with a Coda symbol.

D13sus

D13

Am7

D9

Gmaj7

Em7

tee. I was a fool to fall

The third system features the vocal line with lyrics 'tee. I was a fool to fall'. The piano accompaniment includes a triplet of eighth notes in the right hand, marked '3'.

Am7

D13b9

Gmaj9

Am7

Bm7

Em7

and get that way. Hi ho, a -

The fourth system features the vocal line with lyrics 'and get that way. Hi ho, a -'. The piano accompaniment includes a triplet of eighth notes in the right hand, marked '3'.

A7 A13sus A7 A7#5 D9sus D7b9 G13 Ab13 G13

las, and al - so lack - a - day.

L.H.

Dm9 G9sus C6 Bdim7 Am7 D9sus D9

Al - though I can't dis - miss the mem - 'ry

F#7/G G6 Bdim7 E7#9 Am9

of his kiss, I guess he's not

8va

D9sus D7b9 G(add9)/D Em7 Eb9 D13 D9sus D.S. al Coda

for me.

CODA

D9sus D13 Am7 Ab7 Gmaj7 Em7

End instrumental It all be - gan so well,

Am7 D13b9 F#dim7G6 Em7b5 Am11 Bm7 Em7 Bb7

but what an end. This is the time

A9 Em7 A7 Eb9 D9sus D7b9 G13

a fel - ler needs a friend.

Dm7 G9 C6 Bdim7 Am7 D9sus D7b9

When ev - 'ry hap - py plot ends with a

Detailed description of the musical score: The score is for a CODA section in G major. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The first system starts with a 'CODA' section and includes the lyrics 'It all began so well,'. The piano accompaniment features a steady bass line and chords in the right hand. The second system continues the lyrics 'but what an end. This is the time'. The third system has the lyrics 'a feller needs a friend.' and includes a triplet in the piano accompaniment. The fourth system concludes with 'When every happy plot ends with a'. The piano accompaniment throughout includes various chords such as D9sus, D13, Am7, Ab7, Gmaj7, Em7, Am7, D13b9, F#dim7G6, Em7b5, Am11, Bm7, Em7, Bb7, A9, Eb9, D9sus, D7b9, G13, Dm7, G9, C6, Bdim7, and D7b9. There are several triplet markings in the piano accompaniment.

F#7/G G6 B7b9 Bdim7 E7#9

mar - riage knot, and there's no

Detailed description: This system contains the first two lines of music. The vocal line starts with a half note 'mar', followed by a quarter note 'riage', and a quarter note 'knot,'. There is a long rest for the vocal line. The piano accompaniment features chords in the right hand and a bass line in the left hand. A triplet of eighth notes is marked above the vocal line for 'and there's no'.

Am9

knot, I guess he's not

8va

Detailed description: This system contains the third and fourth lines of music. The vocal line has a half note 'knot,', followed by a quarter note 'I', a quarter note 'guess', a quarter note 'he's', and a quarter note 'not'. The piano accompaniment includes a trill in the right hand, indicated by a dashed line and '8va', and a triplet of eighth notes in the left hand.

D13sus D13 G6/9 G13b9(#11)

for me.

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a half note 'for' and a half note 'me.'. The piano accompaniment features a triplet of eighth notes in the right hand and various chords in both hands.

C13/G Ebdim7 G6/9

8va

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a half note. The piano accompaniment includes a trill in the right hand, indicated by a dashed line and '8va', and a triplet of eighth notes in the left hand.

CHEEK TO CHEEK

from the RKO Radio Motion Picture TOP HAT

Words and Music by
IRVING BERLIN

Moderate Swing

mf

Fmaj7 Dm11 Gm7 C7 3 Fmaj7 Am7

Gm7 C7 F6 Dm11 Gm7 C7

Heav - en, _____ I'm _____ in
Heav - en, _____ I'm _____ in

3

F6/A Dm11 Gm7 C7 F6 Gm7

heav - en, _____ and _____ my heart beats so that I _____
heav - en, _____ and _____ the cares that hung a - round _____

Abdim7 F6/A Eb9 Eb7b9 D7b9 G7

_____ can hard - ly speak, _____ and _____ I
_____ me through the week _____ seem _____ to

C7 A7#5(#9) D9

seem to find the hap - pi - ness I seek
 van - ish like a gam - bler's luck y streak

Gm7 C7

when we're out to - geth - er danc - in' cheek

1 2

F6 Dm7 Gm7 C9 F6 Gm7 F6

to cheek. to cheek.

Gm7 Gb7 F6/9 Gm7 C9 F6 Dm7

Oh, I'd love to climb a moun - tain, and to
 love to go out fish - in' in a

Instrumental

Gm7 C9 F6 Gm7 C9

reach the high - est peak, — but it does - n't thrill — me half —
 riv - er or a creek, — but I don't en - joy — it half —

F6 1 Gm7 C13 F6 Am7

— as much — as — danc - in' cheek to cheek. — Oh, I'd
 — as much — as —

2 Gm7 C13b9 F6 Fm

— danc - in' cheek to cheek. — Dance with — me, —
Instrumental ends *Lead vocal ad lib.*

Fm11 Db7

— I want my arm a - bout you, — the charm —

C7b9 A7b9 Dm7 G13

a - bout you will car - ry me through

Gm7/C C7b9 To Coda F6 Dm11 Gm7/C

to heav - en. I'm in

F6 Dm11 Gm7 C7b9 F6 Gm7

heav - en, and my heart beats so that I

Abdim7 F6/A Eb7#11 D7 G7

can hard - ly speak, and I

C7 A7#5

seem to find the hap - pi - ness I seek

D9 D7b9 Gm7 C7b9

when we're out to - geth - er danc - in' cheek

F6 Dm7

to cheek.

D.S. al Coda
(with repeat)

CODA

F6 Dm7 Gm7 C7 F6 Dm7

heav - en. I'm in heav - en,

Gm7 C7 F6 Gm7 Abdim7 F6/A

and my heart beats so that I can hard

Eb9 Eb7#11 D9 G13 C7 C7sus

ly speak, and I seem to find the hap -

Am7 Gm7 A7#5(b9)

pi - ness I seek

D9 D7b9 Gm7 C7sus

when we're out to - geth - er danc - in' cheek

F6 Eb6/F Gm7

to cheek. Out to - geth - er,

The first system of music features a vocal line and piano accompaniment. The vocal line starts with the lyrics "to cheek." followed by a long note, then "Out to - geth - er," with a long note. The piano accompaniment consists of chords and moving lines in both hands.

C7sus C7b9 F6

danc - in' cheek to cheek.

The second system continues the vocal line with "danc - in' cheek" and "to cheek." The piano accompaniment provides harmonic support with chords and moving lines.

Eb6/F C13sus

Out to - geth - er, danc -

The third system features the vocal line with "Out to - geth - er, danc -". The piano accompaniment includes chords and moving lines.

F6 F7#9(#11)

- in' cheek to cheek.

The fourth system concludes the vocal line with "- in' cheek" and "to cheek." The piano accompaniment features chords and moving lines, ending with a final chord.

EASY TO LOVE

(You'd Be So Easy to Love)

Words and Music by
COLE PORTER

Rubato

F G13b9(#11) Gm7/D C7b9(#11) Fmaj7 Dm7 3

I know too well that I'm

Fmaj9 Dm9 Gm11 C9 Fmaj7 Gm7 C7b9

__ just wast - ing pre - cious time, and think - in' such a thing could be that you could ev - er care __ for me . . .

Fmaj7 C9 Fmaj9 Dm7 A(add9) Dmaj7

I'm sure you hate to hear that I a -dore you, dear, but grant me just the same, I'm not en -

Moderate Ballad

Bm7 E13 A(add9) Bb(add9) Em9 Am11

tire - ly to blame, for you'd be so

rit.

Em7 A7

eas - y to love, ____

Dmaj9 Em7 Em7/A A7

so eas - y to i - dol - ize ____

D♯

all oth - ers a - bove, ____

Em11 A13 Dmaj9

so worth the year - ing for,

Detailed description: This system contains the first three measures of the piece. The vocal line starts with a quarter rest, followed by a half note 'so', a quarter note 'worth', and a half note 'the year - ing for,'. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#). The right hand plays a sequence of eighth notes in the first measure, followed by a triplet of eighth notes in the second measure, and then a series of chords in the third measure. The bass clef part consists of a simple bass line with quarter and half notes.

Em11 A13b9 A13

so swell to keep ev - 'ry home fire

Detailed description: This system contains the next three measures. The vocal line has a quarter rest, followed by a half note 'so', a quarter note 'swell', and a half note 'to keep ev - 'ry home fire'. The piano accompaniment continues with a treble clef and two sharps. The right hand features a triplet of eighth notes in the first measure, followed by chords in the second and third measures. The bass clef part continues with a simple bass line.

F#m7 B7b9

burn - ing for.

Detailed description: This system contains the next two measures. The vocal line has a quarter rest, followed by a half note 'burn - ing for.'. The piano accompaniment continues with a treble clef and two sharps. The right hand features a triplet of eighth notes in the first measure, followed by a complex eighth-note pattern in the second measure. The bass clef part continues with a simple bass line.

Em7 Am7

We'd be so

Detailed description: This system contains the final two measures. The vocal line has a quarter rest, followed by a half note 'We'd be', and a quarter note 'so'. The piano accompaniment continues with a treble clef and two sharps. The right hand features a triplet of eighth notes in the first measure, followed by a complex eighth-note pattern in the second measure. The bass clef part continues with a simple bass line.

Em9 A7

grand at the game, — so

Dmaj13 Em7 Dmaj13 A6 Gmaj9

care - free to - geth - er, — that it does seem a shame _

F#m7 B7b9 Em9

— that you that can't

Gm(maj7) Dmaj13 A7 Em7

see your fu - ture with me, —

To Coda

F#7 Em9 A13

'cause you'd be oh, so eas - y to

Dmaj7 B7b9 D.S. al Coda

love.

CODA

Em9 A13

oh, so eas - y to

Dmaj13

love.

8va

8vb

EMBRACEABLE YOU

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Rubato

Db/Ab C/Eb Ab7#5(#9)/C Bb/Ab A/Eb Ab/Cb E7#5(#9)/G# Ebm7 F/C E/G C7#5(#9)/E D/C

mf

Db/A Ab/A C/D B/G Bb/C F/C F#m7 E/F# Fm7 F7#11/A

Slowly

Bb Dbdim7 3 Cm7

Em - brace me, _____ my sweet em - brace - a - ble you. _____

F7 Cm7 Ebm/Gb F7 F13b9 3

Em - brace me, _____ you ir - re -

Bb Bb6 D7#9 Gm Gm6

place - a - ble you. Just one look at you,

Gm(maj7) A7#5(#9) Dm Db+

my heart grew tip - sy in me.

F/C Cm7b5 Gm7/C C F7sus

You and you a - lone bring out the gyp - sy in me.

rit.

F7#5 Dbmaj9 Cbmaj7b5 Bb Dbdim7

I love all the man-y

a tempo

Cm7 F7 Cm7

charms a - bout you. A - bove all,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line starts with a quarter note 'charms' under a Cm7 chord, followed by a triplet of eighth notes 'a - bout' under an F7 chord, and then a quarter note 'you.' under a Cm7 chord. The piano accompaniment consists of chords in the left hand and a melodic line in the right hand.

Gb7#11 F7 Bb9sus Bb7 Ab Gm7 Fm7

I want my arms a - bout you.

The second system continues the piece. The vocal line has a quarter rest followed by 'I want my arms' under an F7 chord, then 'a - bout' under a Bb9sus chord, and 'you.' under a Bb7 chord. The piano accompaniment features a complex chord progression including Gb7#11, Bb7, Ab, Gm7, and Fm7.

Ebmaj7 D7#5(#9) Gm11

Don't be a naugh - ty ba - by, come to Ma - ma, come to

The third system shows the vocal line with 'Don't be a' under an Ebmaj7 chord, 'naugh - ty ba - by,' under a D7#5(#9) chord, and 'come to Ma - ma, come to' under a Gm11 chord. The piano accompaniment includes a triplet in the right hand.

C13#11 F#7#5(#9) Bb/F G7#5(b9) Cm7b5 F7b9 To Coda

Ma - ma, do, my sweet em - brace - a - ble

The final system on the page. The vocal line has 'Ma - ma, do,' under a C13#11 chord, 'my sweet em - brace - a - ble' under an F7b9 chord. The piano accompaniment includes a triplet in the right hand and ends with a Coda symbol.

Bb Gm7 Cm7 F7sus Bb

you. *Instrumental solo*

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staves. The key signature is B-flat major (two flats). The vocal line begins with the word "you." followed by a long note that spans across the first two measures. Above the vocal line, the chords Bb, Gm7, Cm7, F7sus, and Bb are indicated. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. A double bar line is present after the first two measures, followed by the text "Instrumental solo".

Dbdim7 Cm7 F7sus

The second system of music is piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. The key signature remains B-flat major. Above the staff, the chords Dbdim7, Cm7, and F7sus are indicated. The music continues with various chordal textures and melodic fragments.

F7 Cm7 Fm7 F7 Bb6 Bb/D

The third system of music is piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. The key signature remains B-flat major. Above the staff, the chords F7, Cm7, Fm7, F7, Bb6, and Bb/D are indicated. The music continues with various chordal textures and melodic fragments.

Bb Ab13#11 Gm Gm6 Gm7 A7#9

The fourth system of music is piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. The key signature remains B-flat major. Above the staff, the chords Bb, Ab13#11, Gm, Gm6, Gm7, and A7#9 are indicated. The music continues with various chordal textures and melodic fragments.

Em/D Dm7 G/D Bbm(maj7) Am11 D7#5(b9)

Gm7 C7#11 F13sus F7 F7b9 F13b9 B13#11

D.S. al Coda

Solo ends

CODA **Rubato**

Bb Ab/Bb D7#5(b9) Abmaj9 F/G Gb F9sus

you. _____

Bbsus2 Bbm Bb

rit. 3

EV'RY TIME WE SAY GOODBYE

Words and Music by
COLE PORTER

Moderate Ballad

Piano introduction in B-flat major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is marked 'Moderate Ballad' and the dynamics are 'mf'. The key signature has two flats (B-flat and E-flat). The introduction consists of four measures with the following chords: Bb6, Cm7, Bb6/D, and Cm7.

Vocal line 1: Ev - 'ry time we say good - bye, I die a lit - tle.

Chords: Bb6, Bbmaj7, Bb6, Cm7/Bb, F9

Instrumental

Piano accompaniment for the first vocal line. The right hand plays a melodic line with some grace notes, and the left hand provides a steady bass line. The chords are Bb6, Bbmaj7, Bb6, Cm7/Bb, and F9.

Vocal line 2: Ev - 'ry time we say good - bye, I won - der why a lit - tle.

Chords: Bb6, Cm7, Db, F7sus, F7, Bb, Bb7, Ebm6

Piano accompaniment for the second vocal line. The right hand continues the melodic line, and the left hand provides harmonic support. The chords are Bb6, Cm7, Db, F7sus, F7, Bb, Bb7, and Ebm6.

Vocal line 3: Why the gods a - bove me, who must be in the know,

Chords: Bb/D, Dbdim7, Cm7, F7, Fm6, Bb7, Ebmaj7, Eb6

Piano accompaniment for the third vocal line. The right hand plays a melodic line with a triplet of eighth notes, and the left hand provides harmonic support. The chords are Bb/D, Dbdim7, Cm7, F7, Fm6, Bb7, Ebmaj7, and Eb6.

Ebm(maj7) Bb6 Bbdim7 F7 Cm7b5

think so lit - tle of me they al - low you to go. *Instrumental ends*

Detailed description: This system contains the first two lines of music. The top line is the vocal melody in G-flat major (three flats), with lyrics 'think so lit - tle of me they al - low you to go.' The notes are G4, Bb4, G4, A4, Bb4, G4, F4, E4, D4. There is a triplet of eighth notes (G4, A4, Bb4) over the first three notes. The bottom two staves are piano accompaniment. The first staff has chords Ebm(maj7) and Bb6. The second staff has chords Bbdim7 and F7. The third staff has Cm7b5. The system ends with the instruction 'Instrumental ends'.

Bb6 Cm7 Dm7 Cm7 Bbmaj7 Cm7 F7

When ___ you're near ___ there's such an air of spring ___ a - bout it.

Detailed description: This system contains the third and fourth lines of music. The top line is the vocal melody with lyrics 'When ___ you're near ___ there's such an air of spring ___ a - bout it.' The notes are G4, A4, Bb4, G4, F4, E4, D4, C4, Bb3, A3, G3. There is a triplet of eighth notes (G4, A4, Bb4) over the first three notes. The bottom two staves are piano accompaniment. The first staff has chords Bb6, Cm7, Dm7, Cm7, Bbmaj7. The second staff has chords Cm7 and F7. The system ends with the instruction 'Instrumental ends'.

Bb6 Cm7 Db6 F9 Bb6 Bb7

I can hear ___ a lark ___ some - where ___ be - gin to

Detailed description: This system contains the fifth and sixth lines of music. The top line is the vocal melody with lyrics 'I can hear ___ a lark ___ some - where ___ be - gin to'. The notes are G4, A4, Bb4, G4, F4, E4, D4, C4, Bb3, A3, G3. There is a triplet of eighth notes (G4, A4, Bb4) over the first three notes. The bottom two staves are piano accompaniment. The first staff has chords Bb6, Cm7, Db6, F9, Bb6, Bb7. The second staff has chords Bb6, Bb7. The system ends with the instruction 'Instrumental ends'.

Eb6 Eb6 Ebm6 Bb6/D Dbdim7 Cm7 F7

sing a - bout it. There's no love song fin - er, ___ but

Detailed description: This system contains the seventh and eighth lines of music. The top line is the vocal melody with lyrics 'sing a - bout it. There's no love song fin - er, ___ but'. The notes are G4, A4, Bb4, G4, F4, E4, D4, C4, Bb3, A3, G3. The bottom two staves are piano accompaniment. The first staff has chords Eb6, Eb6, Ebm6, Bb6/D, Dbdim7, Cm7, F7. The system ends with the instruction 'Instrumental ends'.

To Coda \oplus

Bb7 Eb6 Ebm6 Ab9 Bb6 Bdim7

how strange the change from ma - jor to mi - nor, — ev - 'ry time

Cm7 F7sus F7b9 Bb6 D.S. al Coda

we say good - bye.

CODA \oplus

Bb6 G7b9/B Cm7 F13sus F7b9 Bb6 Cm11

ev - 'ry time we say good - bye.

molto rit.

Bb6/D Cm11 Bb6

HOW LONG HAS THIS BEEN GOING ON?

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Ballad

Bb6/9 F7 Fdim7

I could cry _____ salt - y tears.
There were chills _____ up my spine,

mf

8va

With pedal

F9 Bb13 Ebmaj13 Ab9 Bb6/9 Dbdim7

Where have I been all these years? Lit - tle wow, —
and some thrills I can't de - fine. Lis - ten sweet, —

(8va)

Cm11 F7 G7#11 Cm11 Gb9 F9 Bbmaj13

1
tell me now, — how long has this been — go - in' on? —
I re - peat, — how

2 Cm7 Gb9 F9#5 Bb Bb7#5 Bb9 Ebmaj13 Ab9 3

long has this been - go - in' on? — Oh, I feel that

Più mosso
 Ebmaj7 Ab7 Ebmaj9 Ab13 3 Ebmaj7 D7#5(b9)

I could melt. In - to heav - en I'm hurled.

Sva-----

Dm7 E7#9 A7#5(b9) Dm7 3 F13 Bb9 A7 Dm Bb9 A7

I know how Col - um - bus felt, — { find - ing an - oth - er world. —
 Let me dream that it's true. —

Dm Db7b9 Cm11 F9 Fdim7

— Kiss me once, then once more. —
 — Kiss me twice, then once more. —

Sva-----

rit. *a tempo* 3

F9 B9 Bb9 E7 Ebmaj13 Ab13 Bb(add9)/D Dbdim7

What a dunce I was be-fore. }
 That makes thrice, let's make it four. } What a break, —

(8va) -----]

To Coda ⊕

Cm7 F13 G7#5(#9) Cm9 Gb7 F9#5 Bb6 Bb13 D.S. al Coda

for heav-en's sake, — how long has this been — go - in' on? —

CODA ⊕

Cm7 C7b9 F13 Bb9 Eb13

long has this been go - in' — on? —

Bbmaj13

8va -----]

I GOT IT BAD AND THAT AIN'T GOOD

Words by PAUL FRANCIS WEBSTER
Music by DUKE ELLINGTON

Rubato

Bb6 F+ Bb6 F+ F7sus

The

mf

L.H. R.H. L.H. 8va

10

Bb Eb9 Bb Eb9 Bb(add9) Fm/Ab G7 Cm7 F7

po - ets say that all who love are blind, but I'm in love and I know what time it

Bbmaj7 Bb6 Eb9 Bb6 Eb9 Bb Fm/Ab G7

is. The good book says "go seek and ye shall find." Well,

Cm7 F7sus F7 Bb6 Fm7

I have sought and my what a climb it is. My

Bb7 Bb7#5 Ebmaj9 Abm/Eb Eb6 D7#11 G7

life is just like the weath-er, it chang-es with the hours. — When he's near, I'm fair and warm - er,

C9 C7b9 F7 Bb6 Eb9 Bb6 Eb9

when he's gone, I'm cloud - y with show - ers. In e - mo - tion, like the o - cean, it's

Bb6 Eb9 Bb6 F/C Eb6 D Gm7b5 C13

ei - ther sink or swim when a wom - an loves a man - like I love

Ballad

F7sus F7b9

Bb

Eb7\#11 D7\#5

F\#dim7/G Gm(maj7)

him. Nev - er treats me sweet and gen - tle,

Instrumental

Db13\#9(\#11)

C13\#9(\#11)

Eb9\#11

Bb7/D Eb/Db

Cm11

the way he should. I got it

G7\#9/F C7/F Cm7/F

F13b9

Bb6

G7b9

Edim7/F

F13b9

bad, and that ain't good.

$\text{F+/\text{Bb}}$ $\text{Ab/\text{Bb}}$ $\text{F7/\text{Bb}}$ Bb6/9

Eb9\#11

D7\#5 F\#dim7/G

Gm(maj7)

Db13\#9(\#11)

C13\#9(\#11)

My poor heart is sen - ti - men - tal, not made of

Db13#9(#11) C13#9(#11) Eb9#11

Bb7/D Eb/Db Cm11

G7#9/F C7/F Cm7/F F13b9

wood. I got it bad, and that

Instrumental ends

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with the word "wood." followed by the lyrics "I got it bad, and that". The piano accompaniment consists of chords and melodic lines in both hands. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The system concludes with the instruction "Instrumental ends".

Bb6

G9 Ab7/G G7#5 Bb7#5(#9) B9/Bb Bb13b9

Ebmaj13

ain't good. But when the week-end's

The second system continues the musical score. The vocal line has the lyrics "ain't good. But when the week-end's". The piano accompaniment features several triplet markings in both the upper and lower staves. The key signature remains two flats, and the time signature is 4/4.

Ebm6

Ab7#11

o - ver and Mon - day rolls a -

The third system of the musical score shows the vocal line with the lyrics "o - ver and Mon - day rolls a -". The piano accompaniment includes triplet markings in the upper staff. The key signature is two flats, and the time signature is 4/4.

Ebm6

Ab7#11

Bb6/F

F/C

Bb6

round, I end up like I start

The fourth system of the musical score features the vocal line with the lyrics "round, I end up like I start". The piano accompaniment includes triplet markings in the upper staff. The key signature is two flats, and the time signature is 4/4.

Dm11 G13b9 G13 Bdim7/C Cm7 G+/C C7/E Eb/F C7/F F7#9

out, just cry - in' my lil' heart out.

Bb Eb7#11 D7#5 F#dim7/G Gm(maj7) Db13#9(#11) C13#9(#11)

He don't love me like I love him. No, no -

C13#9(#11) Eb9#11 Bb7/D Eb/Db Cm11 G7#9/F C7/F Cm7/F F13b9

bod - y could. I got it bad, and that

Bbmaj13 G7#5(b9) C7#11 F13sus F13b9 **D.S. al Coda**

ain't good.

CODA

Bb6 **Bb9** **E7#9** **Ebmaj13**

I got it so bad, so bad. Though folks with good

Ab13#11

in - ten - tions - tell me to save my tears, I'm

Bb(add#5)/F **Bb6/F** **G7/C** **Cm11** **Ab6/C**

— glad I'm mad a - bout him, I can't live

F13sus **F7b9(#11)** **C/Bb**

with - out him. Lord a -

D7#9(#11) C13 G7#5(#9) C13

bove me, make him... love me... the way... he... should...

Rubato
Cm11 Ab9 Gm9

Like a lone-ly weep-ing wil - low lost... in the wood, the things I tell my pil - low,

Gb7#9 Cm11 D9#11 G7#5(b9)

no... wom-an should. I got it... bad, bad. So...

Cm7 F13b9 B7#9 Bb6/9 Bb13#11

bad, and that... ain't... good.

2
D9

G7 C6

E13

gin - ning to see the light. Used to ram - ble

E \flat 13

through the park, - shad - ow - box - ing in the dark, -

D13

Ab13

then you came and caused a spark that's a four - a - larm fire

G13

C6

now. I nev - er made love by lan - tern shine, - I

Ab7 C6

nev - er saw rain - bows in my wine, — but now that your lips are burn -

Edim7 A7 D9 G7

- ing mine, — I'm be - gin - ning to — see the light. —

C6 C

I nev - er cared much for moon - lit skies, — I

Ab7 C

nev - er winked back at fire - flies, — but now that the stars — are

the — park, — shad - ow - box - ing in — — — — — the — dark, —

then you came and caused — a spark — that's a four - a - larm fire — — — — — now. —

I nev - er made love my lan - tern shine, — I

nev - er saw rain - bows in my — wine, — but now that your lips are burn -

Em7 A7 D7 G7 C

- ing mine, - I'm be - gin - ning to see the light. -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note G4, followed by a quarter rest, then eighth notes F4 and E4, a quarter rest, eighth notes D4 and C4, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

C6 G7#9(#11) C# Gb9

Detailed description: This system contains the next two measures. The piano accompaniment continues with the eighth-note bass line. The right hand features chords: C6, G7#9(#11), C#, and Gb9. The notes are primarily octaves and dyads.

1 C6 Em7 A7 D7 G13b9

Now that the stars are in your eyes, I'm be - gin - ning to see

Detailed description: This system contains the third and fourth measures. The vocal line has triplet eighth notes: G4, F4, E4 in the first measure, and D4, C4, B3 in the second. The piano accompaniment continues with the eighth-note bass line and chords: C6, Em7, A7, D7, and G13b9.

2 C6 Em7b5 A7

the light. - Now when you turn the lamp down low, - I'm be -

Detailed description: This system contains the fifth and sixth measures. The vocal line has quarter notes: G4, F4, E4, D4, C4, B3. The piano accompaniment continues with the eighth-note bass line and chords: C6, Em7b5, and A7.

D7 G13sus C6

gin - ning to see the light. — Used to ram - ble

Eb9

through the park, — shad - ow - box - ing in the dark, —

D9 Ab13 G13

they you came and caused a spark that's a four - a - larm fire now.

C6 G7#9(#11) C6/9 Ab9

Wee yow.

C6 Em7b5 A7#5 D9 G13sus C6 Eb9 D9

Now that your lips are burn - ing mine, _ I'm be - gin - ning to see the light. _ I'm be -

G13sus C6 Eb9#11 D9 G13sus C6

gin - ning to see _ the light. _ I'm be - gin - ning to _ see the light. _

A7#5 D9

_ Now _ that your lips _ are burn - ing mine, I'm be - gin

Db6/9 Cmaj13

- ning to see _ the light. _

I'M PUTTING ALL MY EGGS IN ONE BASKET

from the Motion Picture FOLLOW THE FLEET

Words and Music by
IRVING BERLIN

Ballad

Ebmaj7

Abmaj7b5

Ebmaj7

Ab6/Eb

Ebmaj7

Bb9#5

Ebmaj7

Gm7

Gbm7

I've been a roam - ing Ju - li - et, my Ro - me - os have been man - y,

Fm7

Bb9

G7#5

C9

F13

Bb9sus

but now my roam - ing days have gone.

Ebmaj7

Bb9#5

Gmaj7

Am7

Bm7

Em7

Too man - y i - rons in the fire is worse than not hav - ing an - y.

Medium Swing

Cm11 F13 Ebmaj7/Bb

I've had my share and from now on,

Ab6/Bb Ebmaj7/Bb Ab6/Bb

Eb6/9 Bb9sus Eb6 Ebmaj7 Bbm7/Eb Eb9

I'm put - ting all my eggs in one bas -

Ab6 Abm6 Eb6 Cm7

ket. I'm bet - ting ev -

Fm7 Bb9 Eb6 Cm11 Fm7 Bb13sus

- 'ry - thing I've got on you.

Eb6 Bb9sus Eb6 Ebmaj7 Bbm7 Eb9

I'm giv - ing all my love to one ba -

Abmaj7 Abm(maj7) Eb6/Bb Cm7

by. Lord, help me if

Fm7 Bb13 Eb6

my ba - by don't come through.

Eb7#9 Bbm11 Eb7 Ab6 Ab9

I've got a great, _____ big a - mount _____ saved up in

Bmaj9 Gb9

my _____ love ac - count, _____ hon - ey, and I've _____ de - cid - ed love _____

Bb13sus Bb13

_____ di - vid - ed in two won't _____ do, _____ so

Eb6 Bb9sus Eb6 Eb13sus Eb13

I'm put - ting _____ all _____ my eggs _____ in _____ one bas -

Ab6/9 Abm11 Gm11 Gbdim7

- ket. I'm bet - ting ev -

Fm11 Bb13 Eb6

- 'ry - thing I've got on you.

Abm(maj7) Bb13b9 Eb6 Bb9sus Ebmaj7

I'm put - ting all my eggs in

Bbm7/Eb Ab6 Abm(maj7) Eb6/Bb Cm7

one bas - ket. I'm bet - ting ev -

Fm7 Bb9sus Eb6 Fm11 Emaj7#11

- 'ry-thing I've got on you.

Eb6 Bb9sus Ebmaj7 Bbm7/Eb

I'm giv - ing all my love to one ba -

Ab6 Abm11 Ebmaj7/Bb Cm7 Fm7 Bb13

by. Lord, help me if my ba - by don't -

Eb6/9 Db6/9 Eb6/9 Ab6/9

— come through. I've got a great, big a - mount -

3 Bmaj9 3

saved up in _____ my _____ love ac - count, _____ hon - ey, and

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a key signature of two flats (Bb) and features a triplet of eighth notes on the first measure, followed by a quarter note, and another triplet of eighth notes on the third measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Gb7 Bb13sus

I've de - cid - ed love div - id - ed in two won't do, -

The second system continues the vocal line with a quarter note, followed by a half note, and a quarter note. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Fm7/Bb Bb7b9 Eb6 Bb9sus Eb6 3 3

_____ so _____ I'm _____ put - ting all _____ my love _____ in _____

The third system features a vocal line with a triplet of eighth notes on the first measure, followed by a quarter note, and another triplet of eighth notes on the third measure. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Eb13sus Eb13 Ab6 Db9

_____ one _____ bas - ket.

The fourth system features a vocal line with a triplet of eighth notes on the first measure, followed by a quarter note, and a quarter note. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Eb6 Cm7 Fm7 Bb7

I'm bet - ting ev - 'ry - thing I've got on

Eb6

you.

Bb13sus

I'm bet - ting ev - 'ry - thing I've got

Ebmaj9 Fm7 Bb7sus Ebmaj9

on you.

I'VE GOT MY LOVE TO KEEP ME WARM

from the 20th Century Fox Motion Picture ON THE AVENUE

Words and Music by
IRVING BERLIN

Bright Swing

mf

F9sus Edim7/F

F9sus F13b9 Bb6 Dbdim7 Cm7

The snow is snow - ing, — the wind is blow -

Instrumental

F7sus F7b9 Em7b5 A7 Bbdim7

- ing, — but I can weath - er the storm. —

Cm7 F7sus

— What — do I care how much — it — may storm, —

F7b9 Dm7 G7b9

I've got my

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note G4, followed by a half note A4, and a quarter note B4. The piano accompaniment features a bass line of quarter notes (G2, F2, E2, D2) and a treble line with chords and eighth notes. Chords are F7b9, Dm7, and G7b9.

Cm7 F7#5(b9) Bb6 Gm9 Cm7 F9

love to keep me warm. I

Detailed description: This system contains measures 3-6. The vocal line continues with quarter notes (G4, A4, B4, C5), a half note (D5), and a whole note (E5). The piano accompaniment continues with similar patterns. Chords are Cm7, F7#5(b9), Bb6, Gm9, Cm7, and F9.

Bb6 Dbdim7 Cm7 F7sus F7b9

can't re-mem-ber a worse De-cem-ber. Just

Detailed description: This system contains measures 7-10. The vocal line continues with quarter notes (D5, C5, B4, A4), a half note (G4), and a whole note (F4). The piano accompaniment continues with similar patterns. Chords are Bb6, Dbdim7, Cm7, F7sus, and F7b9.

Em7b5 A7 Bbdim7

watch those i-cles form. What do I

Detailed description: This system contains measures 11-14. The vocal line continues with quarter notes (E4, D4, C4), a half note (B3), and a whole note (A3). The piano accompaniment continues with similar patterns. Chords are Em7b5, A7, and Bbdim7.

Cm7 F7sus Cm7 F7sus

— care — if i - ci - cles form,

Dm7 G7b9 Cm7 F7 Bb6 Gm9

I've got my love to — keep — me warm.

Edim7 A7 Dm6 Em7 A9 Dm6

Instrumental ends Off with my o - ver - coat, — off with my

Lead vocal ad lib.

G7#9 Cm7 Dm7b5 G7b9

glove. I need no o - ver - coat, —

Cm7 G7#9/F F7 Bb6

I'm burn - ing with love. My heart's on

Bbdim7 Cm7 F7sus F7

fire, the flame grows high - er, so

Em7b5 A9 Bbdim7

I will weath - er the storm, storm, storm.

Cm7 F7sus

What do I care how much it may storm,

To Coda

Cm7 F7sus Dm7 G7b9

I've got my love —

Cm7 F7b9 Bb6 G7b9 F7 D.S. al Coda

to keep me warm.

CODA Dm7 G7b9 Cm7 F7b9 Bb9

I've got my love to keep me

Dbdim7 Cm7 F7sus Bb6

warm.

IF YOU CAN'T SING IT

(You'll Have to Swing It)

from the Paramount Picture RHYTHM ON THE RANGE

Words and Music by
SAM COSLOW

Rubato

Cm7 F7#9 Bbm7 Eb Ab Fm Bbm7 Eb7

The con-cert was o-ver in Deutsch-land-halle, the

Abmaj9 Fm7 Bbm7 Eb7 Ab9 G9 C7 F9

mae-stro took bow af-ter bow. He said, "My dear friends, I have giv-en my all. I'm

Dm7b5 G7b9 Cm9 Bm7 Bbm7 Cm7 Fm7

sor-ry, it's all o-ver now." When from the bal-co-ny, way up high, there

Bb9sus Bb13 Bbm7b5/E Ebmaj7

sud - den - ly came a mourn - ful cry... Oh,

Ballad (12/8 feel)

(Double-time feel on repeat)

Abmaj9 Fm9 Bbmaj7 Db13#11

Mis - ter Pa - ga - ni - ni, please play my rhap - so - dy.

Abmaj9 Gb13 F Gm7 Abdim7 F13/A B9

And if you can - not play it, won't you sing it? —

Bb9 Ab6/C Dbm6 Bb13/D Bbm9 Eb13

And if you can't sing — it, you'll sim - ply have to

Ab6/9

bru - dit - n - di - doo - dle - ya - doo - di - dru - bi - bow, ool -

Abmaj9 Fm9

- yo - aal - ya - aal - ya ahh... Lis - ten, Pa - ga - ni - ni,

Bbm7 Db13#11 Abmaj9 Gb9#11

we breath - less - ly a - wait your mas - ter - ful ba - ton.

F Gm7 Abdim7 F7/A B13 Bb13 Abmaj7/C Dbm6 Bb9/D

Go on, and swing it. And if you can't swing it,

Bbm11 Eb13 3 Ab6/9

you'll sim - ply have _ to _ boop - boo - ba - dee - da - do - ba - boop - m - be - dee - doo - dee dle -

Gm11

deel - ta - doo - di - doo - da - doot - n - dool - ya - ow. We've heard your rep - er - toire, _

C7sus(b9) Fm6

and at the fi - nal bar, _ we greet - ed you _ with round ap -

Bb13sus Bb13

plause. _ But what a great ov - a - tion, _

To Coda

Bb9sus 3 Bb13 Eb9sus

your in - ter - pre - ta - tion of "I nev - er cared much for moon - lit skies, I
Ba - boo

Abmaj9 Fm9 3

nev - er blinked back at fire - flies" - would do. So Pag - a - ni - ni,

Bbm7 Db13#11 3 Abmaj13 Gb13 3

— don't you be a mean - ie. — What have you up your sleeve? —

F7 Gm7b5 Abdim7 F7/A E7/B F7/C Bb13 Ab/C Dbm6 Bb9/D

Come on — and spring it. And if you can't spring it,

Bbm11 Eb13 3 Ab6/9

you'll sim - ply have _ to... _ eet - n - deet - n - doo - dit - n - dit - doo - boo - booie. _

D.S. al Coda

Boo - dit - n - di - dit - n - doo - dit - n - di - dit - n - di - dit - n - di - din - di - dee - da - do - do.

CODA

Eb13sus

doo - be - yoo - be - doo - ba - doo - be - de - ba - dat - da, ba -

E13sus Amaj9 3 F#m9

doo - ba - doo - be - yoo - ba - da - ba - doo - be - ya - ba do... Lis - ten Pag - a - ni - ni, _

rit. *a tempo*

Bm7 D13#11 Amaj13 G13

now, don't you be a mean- ie. _____ What have you up your sleeve?_

F#7 G#m7b5 Adim7 F#7/A# C13

Come on _____ and spring it. _____

B13 A/C# Dm6 B7/D# Bm9 E13

And if you can't spring it, you'll sim - ply have _____

A9 G13 C13 Bbmaj7 A6

to swing _____ it. _____

ILL WIND

(You're Blowin' Me No Good)

Lyric by TED KOEHLER
Music by HAROLD ARLEN

Ballad

G+

B/F#

Fm7b5

Emaj7b5

Eb7b9(#11)

mf

Instrumental

E6/Bb

§

Eb6/9

Dm11

G7#11

Blow, _____ ill _____ wind, _____ blow a -

Instrumental

Gm9

C13

Am9

Bb7sus(b9)

Eb6

Edim7

way.

Let me . rest

to - day.

You're

Fm7b5

Bb7sus(b9)

Bb7b9

Eb6

Bb7#5

Eb6/9

blow-in' me

no good,

no _____ good. -

Go, ————— ill ————— wind, go a - way.

Dm7 G7 3 Gm7 C7

Skies are oh, ————— so ————— grey ————— a - round ————— my neigh -

Abm(add9) Fm7b5 Bb7b9 Eb6/9 C13b9 Fm7b5 Bb7sus(b9)Bb7b9

bor - hood, ————— and that's ————— so good. ————— } You're on - ly mis-lead - in' the

Eb6/9 Bb7#5(#9) Eb6/9 G7 Dm7

Instrumental ends

sun - shine I'm need - in'. Ain't that a shame?

Gdim7 G7/D Gm9 C13

Gm7 C7 G7 Dm7

It's so hard to keep up with

Gdim7 G7/D Gm7 C13 Fm7b5 Bb7#9

trou - bles that creep up from out of no - where when love's to blame.

Ebmaj13 Dm7 G7 Gm7 C7

So, ill wind, blow a - way.

Abm(add9) Fm7 Bb7 Eb6 C7#5(b9) Fm7b5 Bb7sus(b9) To Coda

Let me rest to - day. You're blow - in' me no

Chords: Eb6/9, Bbm11, Eb6/9, Fm7, E7b9

good, no good.

CODA

Chords: Eb6/9, Bb7#5, Eb6/9

good, no good.

Chords: G+, B/F#, Fm7b5, Emaj7b5

Blow, ill wind,

Chords: A/Eb

blow.

rit.

IT DON'T MEAN A THING

(If It Ain't Got That Swing)

Words and Music by DUKE ELLINGTON
and IRVING MILLS

Fast Swing

mf

Dm/A

A7#5(#9) Dm6 G7 A7

It don't mean a thing — if it ain't got — that —

Dm6 G9 C13

— swing. Doo - wah - doo - wah - doo - wah - doo - wah - doo - wah - doo -

F6 A7 Dm6

wah - doo - wah - doo - wah - doo - wah. It don't mean a thing — all you

3

G9 A9 Dm6 G9

got - ta do — is sing. Doo - wah - doo - wah - doo - wah -

C13 F6 To Coda

- doo - wah - doo - wah - doo - wah - doo - wah - doo - wah - doo - wah. It

Cm7 F13b9 Bbmaj9

makes no dif - f'rence if — it's sweet — or — hot,

G9

— just give that rhy - thm ev - 'ry - thing you —

C13 Dm6/9

got. — Oh, it don't mean a thing — if it

A9 Dm G9

ain't got — that — swing. — Doo - wah - doo - wah - doo - wah -

C13 F6/9 Em7b5 A

- doo - wah - doo - wah - doo - wah - doo - wah - doo - wah - doo - wah. —

Dm6

Boot - doot - dot - m - bop ba - doot - n - dee - dee - dit doot - doo - yoot -

3 G9 C13 F6

dool - ya. Doo... wah...

Em7 A7#5 Dm6

Doot - m - bop - m - boop be - doot - n - doo - de - doot

G9 C9sus

doot - dool yoo - da. Doo...

F6 F9

wah. It makes no dif - frence

Bb6

if it's sweet or hot, just

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature has one flat (Bb). The vocal line starts with the lyrics 'if it's sweet or hot, just'. The piano accompaniment consists of chords and a bass line. A 'Bb6' chord marking is placed above the vocal line.

G13

C7

give that rhy - thm ev - 'ry - thing you've got.

The second system continues the musical score. The vocal line has the lyrics 'give that rhy - thm ev - 'ry - thing you've got.'. The piano accompaniment includes chords and a bass line. 'G13' and 'C7' chord markings are placed above the vocal line.

Dm/A

Dm6

Doo - yoo - doo - doot, boo - dee - yoo - doo - doot, doo - yoo - doo -

The third system features a vocal line with the lyrics 'Doo - yoo - doo - doot, boo - dee - yoo - doo - doot, doo - yoo - doo -'. The piano accompaniment includes chords and a bass line. 'Dm/A' and 'Dm6' chord markings are placed above the vocal line.

G9

doot, doo - yoo - doo - doot, doo, doo...

The fourth system concludes the musical score. The vocal line has the lyrics 'doot, doo - yoo - doo - doot, doo, doo...'. The piano accompaniment includes chords and a bass line. A 'G9' chord marking is placed above the vocal line.

A7 D.S. al Coda

C9 F6

wah...

CODA



F9 Bb6

makes no dif - f'rence if it's sweet or

G13

hot, give that rhy - thm ev - 'ry - thing you've

Gm7 C9 Dm6

got. Oh, it don't mean a

thing if it ain't got that swing.

The first system consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line has lyrics: "thing if it ain't got that swing." The piano accompaniment features a steady bass line and chords in the right hand.

G9 C13 F6/9

Doo - wah - doo wah.

The second system includes a vocal line with lyrics "Doo - wah - doo wah." and piano accompaniment. Above the vocal line, the chords G9, C13, and F6/9 are indicated. The piano accompaniment features a bass line and chords in the right hand, with some triplets in the vocal line.

G/F

The third system shows a vocal line with four triplet markings and a piano accompaniment. The chord G/F is indicated at the end of the system. The piano accompaniment features a bass line and chords in the right hand.

F6

Don't mean a thing...

The fourth system includes a vocal line with lyrics "Don't mean a thing..." and piano accompaniment. The chord F6 is indicated above the vocal line. The piano accompaniment features a bass line and chords in the right hand.

THE LADY IS A TRAMP

Words by LORENZ HART
Music by RICHARD RODGERS

Bright Swing

mf

G6 Am7 G/B D7sus G6 Am7

G/B D7sus Gmaj7 Am7 Bm7 D7sus

I've wined and dined on mul - li - gan stew and

G D+ Bm7b5 E7#9 Amaj7 Bm7

nev - er wished for tur - key, as I hitched and hiked and

C#m7 Bm7 A E+ C#m7b5 F#7

grift - ed too, — from Maine to Al - bu - quer - que. A -

Rubato

B13 Bm7 E7 Em7 A7

las I missed the Beaux Arts ball, and what is twice — as

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'las', followed by a quarter rest, then a quarter note 'I', a quarter note 'missed', a quarter note 'the', a quarter note 'Beaux', a quarter note 'Arts', a quarter note 'ball,', a quarter rest, a quarter note 'and', a quarter note 'what', a quarter note 'is', a quarter note 'twice', a quarter rest, and a quarter note 'as'. The piano accompaniment features a complex chordal texture in the right hand and a simple bass line in the left hand. Chords are indicated above the staff: B13, Bm7, E7, Em7, and A7. A triplet of eighth notes is marked over the final 'twice'.

D7sus D9 Gmaj7 Am7 Gmaj7 Am7

sad, — I was nev - er at — a par - ty where — they

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'sad,', a quarter rest, a quarter note 'I', a quarter note 'was', a quarter note 'nev - er', a quarter note 'at', a quarter rest, a quarter note 'a', a quarter note 'par - ty', a quarter note 'where', a quarter rest, and a quarter note 'they'. The piano accompaniment continues with similar chordal textures. Chords are indicated: D7sus, D9, Gmaj7, Am7, Gmaj7, and Am7.

Gmaj7 D+ Bm7b5 E7b9 Em7 A13

hon - ored No - el Cad, — but so - cial cir - cles spin too fast for

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note 'hon - ored', a quarter note 'No - el', a quarter note 'Cad,', a quarter rest, a quarter note 'but', a quarter note 'so - cial', a quarter note 'cir - cles', a quarter note 'spin', a quarter note 'too', a quarter note 'fast', and a quarter note 'for'. The piano accompaniment continues with similar chordal textures. Chords are indicated: Gmaj7, D+, Bm7b5, E7b9, Em7, and A13. A triplet of eighth notes is marked over the first three notes of the second measure.

Em7 A13 D7 Bb6

me. My "Ho - bo - hem - i - a" is the place to

Detailed description: This system contains the final two measures. The vocal line continues with a quarter note 'me.', a quarter rest, a quarter note 'My', a quarter note '"Ho - bo - hem - i - a"', a quarter note 'is', a quarter note 'the', a quarter note 'place', a quarter rest, and a quarter note 'to'. The piano accompaniment continues with similar chordal textures. Chords are indicated: Em7, A13, D7, and Bb6.

C6 F9 G Em(maj7)

peo - ple I hate. That's why the la -
 read ev - 'ry line. That's why the la -

Am7 D7 G6 D13b9


dy is a tramp.
 dy is a tramp.

G6 Gmaj7 Bb6 Am7 D7b9

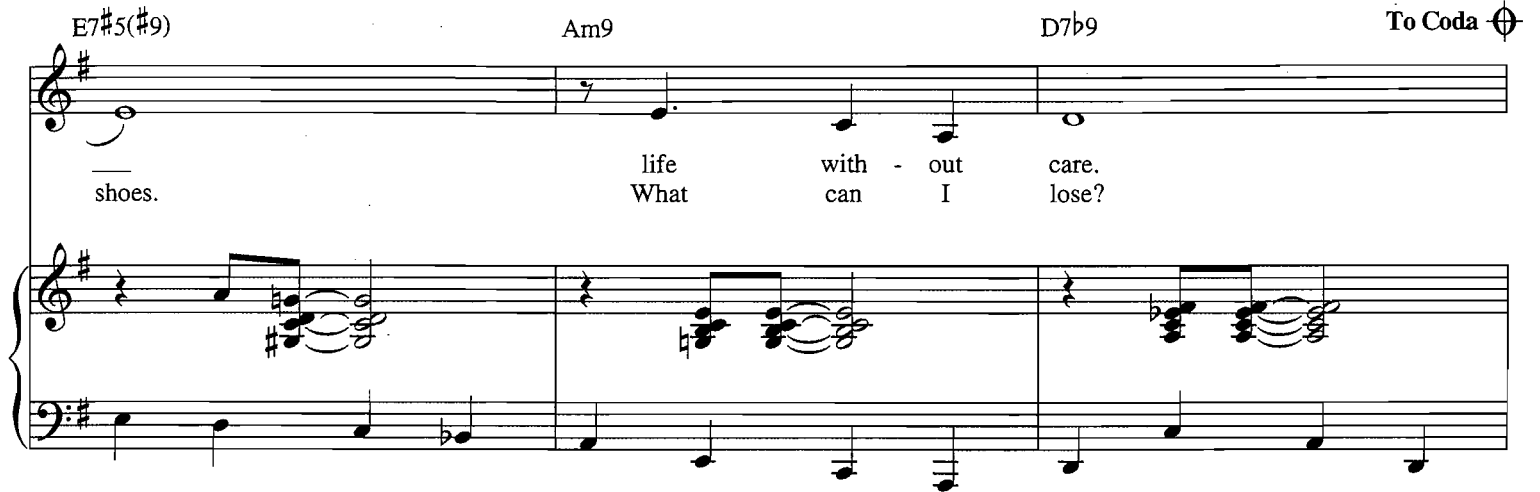
I don't like crap games with bar - ons and earls,
 I like a prize - fight that is - n't a fake.

D9 D7b9 G6 Gmaj7 Bb6

won't go to Har - lem in er -
 I love the row - ing on


E7#5(#9) Am9 D7b9 To Coda 

shoes. life with - out care.
What can I lose?




G6 E9 Am7 D13b9 G6 Bb6

I'm _ broke, it's _ oke. Hate Cal - i - for - nia, it's



Am7 F#m7 B9 G6/B Em(maj7)

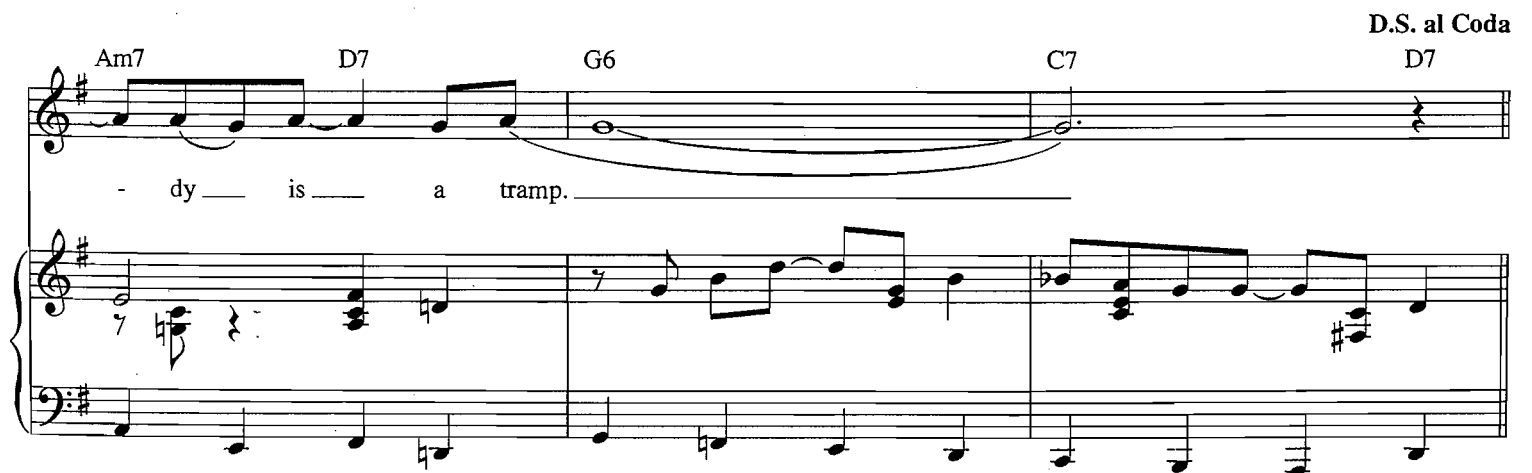
cold and it's damp. _ That's why the la -



Am7 D7 G6 C7 D7

- dy _ is _ a tramp. _

D.S. al Coda



CODA

G6 E13 Bbm7 Eb9 Ab6

I'm flat, that's that. I'm all

Abm9 Bbm7 C7b9 C13#11 Fm7 Fm(maj7)

a-lone when I low-er my lamp, that's why the la-

Bbm7 Eb9sus Eb13 Eb13b9 Ab6

-dy is a tramp.

Bbm7 A7#5(#9) Ab7#11

rit.

JUST ONE OF THOSE THINGS

Words and Music by
COLE PORTER

Rubato (fast)

Cmaj7 Bbmaj7 Abmaj7 G7 Cmaj7 Bbmaj13

As Dor - o - thy Par - ker once

Dm7 G7sus(b9) Cmaj7 G7sus G7 Csus C

said to her boy - friend, "fare - thee - well." ____ As Co -

C6/9 Am Am7 Am7b5

lum - bus an - nounced when he knew he was bounced, "It was

G6/D D9sus D7b9 G7sus G7 Dm7 G9

swell as a bell, swell." As Ab - il - lard said to

The first system of music features a vocal line in 4/4 time with lyrics "swell as a bell, swell." and "As Ab - il - lard said to". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chords are G6/D, D9sus, D7b9, G7sus, G7, Dm7, and G9.

Em7 C/E Bm7b5 E7b9 Am C9

El - o - ise, "Don't for - get to drop a line to me, please." As

The second system continues the vocal line with lyrics "El - o - ise," and "Don't for - get to drop a line to me, please." The piano accompaniment includes triplets in the right hand. Chords are Em7, C/E, Bm7b5, E7b9, Am, and C9.

Fmaj7 F#m7b5 G6/9 Em7 A7 Dm9

Ju - li - et cried in her Ro - me - o's ear, "Ro - me - o, why not

The third system features the vocal line with lyrics "Ju - li - et cried in her Ro - me - o's ear," and "Ro - me - o, why not". The piano accompaniment includes a sustained chord in the right hand. Chords are Fmaj7, F#m7b5, G6/9, Em7, A7, and Dm9.

Moderate Swing

F13 E13 Am9

face the fact, my dear?" - It was just

The fourth system begins with the tempo marking "Moderate Swing". The vocal line has lyrics "face the fact, my dear?" and "It was just". The piano accompaniment features chords in the right hand and a bass line in the left hand. Chords are F13, E13, and Am9.

Bm11 E7b9

one of those things,

C7 Fmaj7

just one of those crazy

Abdim7 Cmaj13 Cm6

flings. One of those bells that

Dm7 G7b9 C6

now and then ring, just

Dbdim7 Dm11 G13 E7b9

one of those things. It was

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "one of those things. It was". The piano accompaniment is in bass clef and features a steady bass line with chords in the right hand. The chords are labeled as Dbdim7, Dm11, G13, and E7b9.

Am6 Bm11

just one of those nights,

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "just one of those nights,". The piano accompaniment is in bass clef and features a steady bass line with chords in the right hand. The chords are labeled as Am6 and Bm11.

E7b9 Gm7 C13

just one of those

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "just one of those". The piano accompaniment is in bass clef and features a steady bass line with chords in the right hand. The chords are labeled as E7b9, Gm7, and C13.

Fmaj7 Abdim7 Cmaj13

fab - u - lous flights, a trip to the moon -

The fourth system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "fab - u - lous flights, a trip to the moon -". The piano accompaniment is in bass clef and features a steady bass line with chords in the right hand. The chords are labeled as Fmaj7, Abdim7, and Cmaj13.

A7b9 Dm7 G7b9

on gos - sa - mer wings, —

C6 A7b9 Cm7 F9

just one of those things. —

§ Bb6 Cm7

If we'd thought a bit of the end of it —

F9 Bb6

when we start - ed paint - ing the town, —

C13 Fmaj7 Fm6

ing we meet now and then. It was

Em7 A13 Dm11 G7 To Coda

great fun, but it was just one of those

C6

things.

Cm7 F9 D.S. al Coda

If we'd

CODA

Chords: Bb13, A9, Dm7

things, just

Chords: G7, C6

one of those things.

Chords: Cdim7, G9, C6, Cdim7, G7, C6

Chords: G7sus, Db7#11, C6

Fmaj7 Bb13#11 Cmaj7 Am7 Dm7 G7

don't know where I'm at. It looks as if we two will nev - er be

Moderate Swing

C Gm7b5 C9/E Fmaj7 Eb6/F

one. Some-thing must be done.

F13sus F13 Bb6 Gm7

You say ee - ther and
You say laugh - ter and

Cm7 F13 Bb6 Dbdim7 Cm7 F13

I say eye - ther, you say nee - ther and I say ny - ther.
I say lawf - ter, you say af - ter and I say awf - ter.

Bb9 Bb9/D Eb6 Ab13 Bb(add9) C9

Ee - ther, eye - ther, nee - ther, ny - ther, let's call the whole thing off. —
Laugh - ter, lawf - ter, af - ter, awf - ter, let's call the whole thing off. —

F7 Bb6 Gm7 F13

— You like po - ta - to and I like po - tah - to,
— You like va - nil - la and I like va - nel - la,

Bb6 Dbdim7 Cm7 F13 Bb9 Bb9/D

you like to - ma - to and I like to - mah - to. Po - ta - to, po - tah - to, to -
you sas - pa - ril - la and I sas - pa - rel - la. Va - nil - la, va - nel - la,

Eb6 Ab13 Bb(add9) C9 F13 Bb(add9) Cm11 Bb(add9)

ma - to, to - mah - to, let's call the whole thing off. —
choc - late straw - ber - ry, let's call the whole thing off. — } But oh, —

Bb9 Bb9/D Eb6 Ab13 Dm7b5 Eb Eb/F Cm/G

For we know we need each other, so we better call the calling off off.

D7/A G7 Cm7 F7 Bb Bb6/9

Let's call the whole thing off.

Eb6/F F13sus F13

2 Cm7 F7 Bb F13sus Bb6 Gm7

call the whole thing off. I say father and you

Cm7 F13 Bb6 Gm7 Cm7 F13

— say pa - der, I say moth - er and you — say ma - der.

Bb6 Bb6/Ab Eb6/G Ebm6/Gb Bb6/F Gm7

Pa - der, ma - der, un - cle, ahnt - ie, let's call the whole thing off. —

C7 F7sus F9 Bb6/9 Gm11 Cm7 F13

I like ba - na - nas and you like ba - nah - nas,

Bb6/9 Gm11 Cm7 F13 Bb6/9 Bb9/D

I say Ha - va - na and I get Ha - vah - na. Ba - na - nas, ba - nah - na, Ha -

Ebmaj13 Ab13#11 F13sus Bb6/9

va - na, Ha - vah - na. Go your way, I'll go — mine. — *Instrumental soli*

The first system of music features a vocal line with lyrics and a piano accompaniment. The vocal line has three triplet markings over the notes 'na', 'vah', and 'mine'. The piano accompaniment consists of chords and moving lines in both hands.

Em7b5 A7#5 Dm6 Gm7 Gb13

The second system of music is a piano accompaniment section. It features a series of chords: Em7b5, A7#5, Dm6, Gm7, and Gb13. The melody is primarily in the right hand, with some triplet markings.

F7 Em7b5 A7#5 Dm6

The third system of music continues the piano accompaniment with chords F7, Em7b5, A7#5, and Dm6. The right hand has a more active melodic line with eighth notes.

G7 Gb9 F9 F13 Bb6 Gm9

Instrumental ends So, if I go for scal - lops and

The fourth system of music includes a vocal line and piano accompaniment. The vocal line starts with the lyrics 'So, if I go for scal - lops and'. The piano accompaniment features chords G7, Gb9, F9, F13, Bb6, and Gm9. The system concludes with the instruction 'Instrumental ends'.

Cm7 F13 Bb6 Gm9 Cm7 F13

you go for lob-ster... so, al-right, no con-test. We'll or-der lob-ster.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and a bass line with eighth notes.

Bb6 Bb7/Ab Eb6/G Ebm6/Gb Bb/F Gm7

For we know we need ___ each oth-er, so we bet-ter call the call-ing off off. ___

The second system continues the musical piece. The vocal line has a long note followed by a series of eighth notes. The piano accompaniment features chords and a bass line with eighth notes.

Ab7#11 G7 C9 F7#5(b9) B9

Let's call the whole ___ thing ___ off. ___

The third system shows the vocal line with a long note and then eighth notes. The piano accompaniment includes chords and a bass line with eighth notes.

Bb6/9 Bb6/9/D Eb6 Edim7 Bb/F Eb7sus Bmaj13 Bb6/9

The fourth system consists of piano accompaniment in the lower staff. The upper staff contains a long note with a fermata. The piano accompaniment features chords and a bass line with eighth notes.

LULLABY OF BIRDLAND

Words by GEORGE DAVID WEISS

Music by GEORGE SHEARING

Rubato (slowly)

mf

Cm(add9)

3

Dm7b5

Moderate Swing

G7#5

G7

Cm

Am7b5

D7b9

G7

Oh, Lull - a - by of Bird - land, that's what I ___
Have you ev - er heard two tur - tle doves -

Cm6

Abmaj7

Fm7

Bb13b9

Eb/G

Cm7

al - ways hear ___ when you sigh. ___ Nev - er in my word - land
bale and coo ___ when they love? ___ That's the kind of mag - ic

Fm7 Bb7b9 ¹ Ebmaj7 Ab13 Dm7b5 G7b9

could there be ways — to re - veal, — in a phrase, — how I feel. —
 mu - sic we make — with our lips —

The first system of the score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (Bb and Eb). The vocal line begins with a quarter note G4, followed by a quarter note Ab4, a quarter note Bb4, and a quarter note C5. The piano accompaniment starts with a triplet of eighth notes in the right hand and a single eighth note in the left hand.

² Eb/Bb Fm7 Bb7 Eb6 C7b9

— when we kiss. — And — there's a weep - y old
 And there's a weep - y old

The second system continues the piece. The vocal line has a quarter rest followed by a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

Fm6 Bb7b9 Eb6

wil - low. — } He — real - ly knows how to cry. — That's —
 wil - low. — }

The third system shows the vocal line with a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The piano accompaniment continues with a triplet of eighth notes in the right hand and a single eighth note in the left hand.

C7b9 Fm6 Bb7b9

— how I'd cry in my pil - low — if — you should tell me fare - well —

The fourth system concludes the piece. The vocal line has a quarter rest followed by a quarter note G4, a quarter note Ab4, and a quarter note Bb4. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand.

To Coda

E^b6 *G7* *Cm* *A^m7^b5* *D7^b9* *G7*

— and good-bye. — Lull - a - by of Bird - land, whis - per low. —

8va-----
3

Cm6/9 *A^bmaj7* *Fm7* *B^b13^b9*

Kiss me sweet, — and — we'll go —

8va-----
3

E^bmaj7/G *Cm7* *Fm7* *B^b7^b9* *E^bmaj7* *A^bmaj7^b5*

fly - in' high in Bird - land, high in the sky — up a - bove, — all be - cause —

Dm7^b5 *G7[#]11* *Cm(maj7)* *F13[#]11*

— we're in love. — Lull - a - by, — lull -

3 3 3

Fm11 Bb13b9

a - by...

G13 Cm Am7b5

Have you ev - er heard two

D7 Db7/G Cm(maj7) Fm7 Bb13b9

tur - tle doves _ bale and coo _ when _ they love? _

Ebmaj7/G Cm(maj7) Cm Fm7 Bb7#9 Ebmaj7 Ab7#11 Eb6 Ab13#11 G13 **D.S. al Coda**

That's the kind of mag-ic mu-sic we make with our lips. _ when we _ kiss. _

CODA

Cm Am7b5 D7b9 G7 Cm6/9 Cm9
 Lull - a - by of Bird - land, whis - per low. — Kiss me sweet, —

Fm9 Bb13b9 Ebmaj7/G Cm7 Fm7 Bb7b9
 and we'll go — fly - in' high in Bird - land, high in the sky — up a - bove, —

Gm7b5 C7b9 Fm7
 all — be -

Bb13b9 Eb6 D/Eb
 cause — we're — in love. —

rit.

MIDNIGHT SUN

Words and Music by LIONEL HAMPTON,
SONNY BURKE and-JOHNNY MERCER

Ballad

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of several systems of piano and vocal parts. The piano part includes chords such as A^bmaj9, B13, E^bmaj9, A7#11, and Db13#11. The vocal line includes lyrics: "lips were like a red and ru - by chal - ice, warm - er than the sum-mer night. The clouds were like an al - a - bas - ter".

1

A^bmaj9 B13 E^bmaj9

mf

3

3

3

2

A7#11 E^bmaj9 A7#11

Your

A^bmaj9

lips were like a red and ru - by chal - ice, warm - er than

3

3

3

Db13#11 G9 G^bmaj9

the sum-mer night. The clouds were like an al - a - bas - ter

3

pal - ace — ris - ing — to a snow - y height, ————— each star, -

B13#11 F9

— its own au - ro - ra — bo - re - al - is. Sud - den - ly you held — me tight... —

Emaj9 A13#11

— I could — see the mid - night — sun. — I can't —

Eb7#9 Abmaj9 B13 Emaj9 A7#11

— ex - plain the sil - ver rain — that found me, . or was — that a

Abmaj9

Db13#11 G9 Gbmaj9

moon - lit vale? The mu - sic of the u - ni - verse a -

B13#11 B7(b9)

round me, or was that a night - in - gale? And then -

Emaj9

your arms mi - rac - u - lous - ly found me. Sud - den - ly the

A13#11 Eb13 Abmaj9 B13

sky turned pale, I could see the mid - night sun.

Db13#11

em - ber, and the stars for - get to shine, and we

Gbmaj9

— may see the mead - ow in De - cem - ber. I see white

B13#11 F9 Emaj9

and crys - tal - line, but oh, my dar - ling, al - ways I'll re -

A13#11

mem - ber when your lips were close to mine, and I saw

Abmaj9 D7b9(#11) Dbmaj9 D7b9(#11) Dbmaj9 D7b9(#11) Dbmaj9 D7b9(#11)

the mid - night sun.

CODA

Bbm9 A7#11 Abmaj9

Solo ends The flame of it may dwin - dle to and

Db13#11 G9

em - ber, and the stars for - get to shine, and

Gbmaj9

we may see the mead - ow in De - cem - ber. I see white and

B13#11

F9

Emaj9

crys - tal - line, _____ but oh, _____ my dar - ling, ~ al - ways I'll re -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The vocal line begins with a half note Bb, followed by quarter notes Gb, F, and Eb, then a half note D. The piano accompaniment consists of a left hand with a steady eighth-note bass line and a right hand with chords and moving lines. Chord symbols B13#11, F9, and Emaj9 are placed above the staff.

A13#11

Eb7#9

mem - ber when your lips were _____ close to mine, _____ and I _____ saw the

The second system continues the musical score. The vocal line has a triplet of eighth notes (Bb, Gb, F) followed by quarter notes E, D, and C. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Chord symbols A13#11 and Eb7#9 are placed above the staff.

Abmaj9

Db7#11

Emaj7b5

mid - night sun, the mid - night _____ sun, _____ the mid - night sun, _____ the

The third system of the score shows the vocal line with a triplet of eighth notes (Bb, Gb, F) followed by quarter notes E, D, and C. The piano accompaniment has a triplet of eighth notes in the right hand and a steady bass line in the left hand. Chord symbols Abmaj9, Db7#11, and Emaj7b5 are placed above the staff.

G7#5(#9)

G7#5(b9)

Abmaj9

Abmaj7b5

mid - night sun. _____

The fourth system concludes the musical score. The vocal line has a half note Bb, followed by quarter notes Gb, F, and Eb, then a half note D. The piano accompaniment features a half note chord in the right hand and a steady bass line in the left hand. Chord symbols G7#5(#9), G7#5(b9), Abmaj9, and Abmaj7b5 are placed above the staff.

MISTY

Words by JOHNNY BURKE
 Music by ERROLL GARNER

Ballad

Bbmaj7 Cm7 Dm7 Gm7

mf

Pedal throughout

The first system of the piano introduction is in 4/4 time, starting with a Bbmaj7 chord. The right hand features a melodic line with eighth notes and triplets. The left hand provides a steady accompaniment with chords and single notes.

Ebmaj7 Cm7 F9sus F7b9 Bbmaj9

Look at me, I'm as

The second system contains the first line of lyrics. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The piano part includes triplets and a 'Pedal throughout' instruction.

Fm9 Bb13b9 Ebmaj7 Ebm9 Ab13

help-less as a kit-ten ___ up a tree, and I feellike I'm cling-ing to a cloud... I

The third system contains the second line of lyrics. The piano accompaniment features complex chords like Bb13b9 and Ab13, along with triplets and a 'Pedal throughout' instruction.

Bbmaj7 Gm7 Cm7 F13 Bbmaj7 Cm7

can't un-der-stand, I get mist-y just hold-ing your hand.

The fourth system contains the third line of lyrics. The piano accompaniment includes chords like F13 and Bbmaj7, with triplets and a 'Pedal throughout' instruction.

C#m7 F#13 B/D# Bmaj7

Walk my way, and a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note rest, followed by a quarter note G#4, a quarter note A4, and a quarter note B4. The piano accompaniment features a triplet of eighth notes in the right hand and a bass line with chords. Chord symbols C#m7, F#13, B/D#, and Bmaj7 are placed above the staff.

F#m9 B13 Emaj7

thou - sand vi - o - lins be - gin to play, or it might be the

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note C#5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with chords and a bass line. Chord symbols F#m9, B13, and Emaj7 are placed above the staff.

Em9 A13 B G#m7 C#m7 F#9

sound of your hel - lo, that mu - sic I hear. I get mist - y the mo - ment you're

Detailed description: This system contains the next two measures. The vocal line has a quarter note F#5, a quarter note G#5, and a quarter note A5. The piano accompaniment continues with chords and a bass line. Chord symbols Em9, A13, B, G#m7, C#m7, and F#9 are placed above the staff.

B6 D C(b5) Bmaj9

near. Can't you see that you're lead -

Detailed description: This system contains the final two measures. The vocal line has a quarter note B5, a quarter note C#6, and a quarter note D6. The piano accompaniment continues with chords and a bass line. Chord symbols B6, D, C(b5), and Bmaj9 are placed above the staff.

F#m7 F#m(maj7) F#m7 B7#5(b9)

ing me on, _____ and it's _____ just what I want _____

Detailed description: This system contains the first two lines of music. The top line is the vocal melody, starting with a quarter note G#4, followed by eighth notes A4, B4, and C5, then a quarter rest, eighth notes D5, E5, and F#5, and finally a quarter note G5. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has three sharps (F#, C#, G#).

Emaj7 F#m7/E Emaj7 C#m11 Fm11 Bb13

_____ you to do. Don't you no-tice how hope-less - ly I'm lost?

Detailed description: This system contains the third and fourth lines of music. The vocal melody features a triplet of eighth notes G#4, A4, and B4, followed by a quarter note C5, a quarter rest, eighth notes D5, E5, and F#5, and finally a quarter note G5. The piano accompaniment includes chords and a bass line. The key signature has three sharps.

Fm11 Bb13 C#13sus C#13 F#13

That's why I'm fol - low - ing _____ you. _____

Detailed description: This system contains the fifth and sixth lines of music. The vocal melody starts with a quarter note G#4, followed by eighth notes A4, B4, and C5, then a quarter note D5, eighth notes E5 and F#5, and finally a quarter note G5. The piano accompaniment includes chords and a bass line. The key signature has three sharps.

Bm6 D9 C#m11 F#7 Bmaj7

On _____ my own, _____ would I

Detailed description: This system contains the seventh and eighth lines of music. The vocal melody starts with a quarter note G#4, followed by eighth notes A4, B4, and C5, then a quarter note D5, eighth notes E5 and F#5, and finally a quarter note G5. The piano accompaniment includes chords and a bass line. The key signature has three sharps.

F#m7 B13 Emaj7

wan - der through this won - der - land — a - lone, nev - er know - ing my

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has three sharps (F#, C#, G#). The vocal line starts with a triplet of eighth notes, followed by a quarter note, and then a quarter note with a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Em9 A13 B G#m7 C#m7 F#9

right foot from my left, my hat from my glove. — I'm too mist - y and too much in

molto rit.

The second system continues the piece with similar notation. The vocal line has a triplet of eighth notes followed by a quarter note and a quarter note with a fermata. The piano accompaniment includes a *molto rit.* marking towards the end of the system.

Rubato

D#m7b5 G#7b5(#11) C#m9

love. Too mist - y,

The third system is marked *Rubato*. The vocal line has a fermata over the word "love." and then the words "Too mist - y,". The piano accompaniment features a large, sustained chord in the right hand and a moving bass line in the left hand.

Cmaj13 B Bmaj13

and too much in love.

8va *8va-7*

The fourth system concludes the piece. The vocal line has a fermata over "and too much in" and then "love.". The piano accompaniment includes *8va* markings for the right hand and *8va-7* for the left hand, indicating octave transpositions.

OH, LADY BE GOOD!

Music and Lyrics by GEORGE GERSHWIN
and IRA GERSHWIN

Rubato

Dsus D7sus Gm/D Dsus Eb7/D D Ab7#11

mf

Gm D7/A Gm/Bb Cm7 Gm/D D7 Gm Bb F7/C Bb/D Ebmaj9

Lis-ten to my tale of woe, it's ter-ri-bly sad, but true: _____ All dressed up, no place to go, — each

Bb/F F7 Bb F7/A Bb F7/Eb Bb/D

ev'-ning I'm aw-f'ly blue. — I must win some hand-some guy; — can't go on like this.

Slowly

Gmaj7 D/F# G/B Cm6 G/D D7 G F7/A Bb

I could blos-som out, I know, with some-bod-y just like you, so... Oh, sweet and

Eb9 Bbmaj7 A13b9 Fm/Ab G7#11 Cm11

love - ly la - dy, be good, oh, la - dy, be good

B13#11 F13b9 Bb6/9 Gm9 Cm11 F9sus F13 Bbmaj7

to me. I am so

Eb9sus Eb9 Bb(add9) Ab13#11 G7#9 Cm11

aw - fly mis - un - der - stood, so, la - dy, be good

F9sus F13b9 Bb9sus A/Ab Bb6/9 Fm7 F13b9

to me.

Eb Eb6 A7 Bb6 F/A Gm9
 Oh, please have some pit - y,

C13 C9#5 C9 C9#11 F7 Cm7 C7 F7
 I'm all a - lone in this big cit - y. I tell you,

Bb Eb9#11 Bbmaj7
 I'm just a lone - some babe in the wood,

Edim7 F7 Eb6 Dm7 Cm7 F13
 so la - dy, be good to

Bb Ab13 Gm7 Bb/F E13#11 Eb

me. Oh,

The first system of music features a vocal line with a long note on 'me.' followed by 'Oh,'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb).

Eb6 A7 Bb6 F/A Gm9

— please — have some pit - y, — I'm —

The second system continues the vocal line with 'please — have some pit - y, — I'm —'. The piano accompaniment includes a triplet of chords in the right hand. The key signature remains two flats.

C13 C9#5 C9 C9#11 F13sus

— all a - lone — in this big cit - y. —

The third system features the vocal line '— all a - lone — in this big cit - y. —'. The piano accompaniment includes a triplet of chords in the right hand. The key signature remains two flats.

F13 F9sus A/E Bb Eb13#11

— I tell you, I'm just a lone - some

The fourth system concludes the vocal line with '— I tell you, I'm just a lone - some'. The piano accompaniment features chords in the right hand and a bass line in the left hand. The key signature remains two flats.

Bbmaj9 Dm7 Dbdim7 Cm7

babe in the wood, so, la - dy, be good

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'babe', followed by a half note 'in', a quarter note 'the', and a half note 'wood,'. The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. Chords are indicated above the staff: Bbmaj9, Dm7, Dbdim7, and Cm7.

F7sus F13 Bb Ab13

to me.

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'to' and a half note 'me.' with a fermata. The piano accompaniment continues with a triplet in the right hand and a bass line in the left hand. Chords are indicated above the staff: F7sus, F13, Bb, and Ab13.

Gm7 Bb/F E7b9 E7#9 Ebmaj13 Dm7

Oh, la - dy, be good

Detailed description: This system contains the next two measures. The vocal line has a quarter note 'Oh,', a half note 'la - dy,', and a half note 'be good' with a fermata. The piano accompaniment features a triplet in the right hand and a bass line in the left hand. Chords are indicated above the staff: Gm7, Bb/F, E7b9, E7#9, Ebmaj13, and Dm7. A 'rit.' marking is present in the piano part.

Cm7 B7#9 C/Bb Bb

to me.

Detailed description: This system contains the final two measures. The vocal line has a quarter note 'to' and a half note 'me.' with a fermata. The piano accompaniment features a triplet in the right hand and a bass line in the left hand. Chords are indicated above the staff: Cm7, B7#9, C/Bb, and Bb.

SATIN DOLL

By-DUKE ELLINGTON

Moderately slow Swing

Gm7 C9 Am7 D9 Gm7 Adim7 Bb6 C7sus

The piano introduction is in 4/4 time, starting with a mezzo-forte (mf) dynamic. The right hand features a series of chords and melodic fragments, while the left hand provides a steady bass line with eighth notes.

Db7#11 C13 Gm7 C7 Gm11 C7

Doo - dle - oo - doo - doo, doo - doo.
 (D.S.) Lead vocal ad lib. (scat)

The first vocal line is accompanied by piano chords. The vocal melody is simple and rhythmic, with a scat section indicated by a repeat sign and the instruction '(D.S.) Lead vocal ad lib. (scat)'. The piano accompaniment features a mix of chords and melodic lines in both hands.

D7sus D9 Am11 D7 G9

Doo - dle - oo, doo - doo. Boo - doo - dee,

The second vocal line continues the melody with piano accompaniment. The vocal line includes a triplet of eighth notes in the phrase 'Boo - doo - dee'. The piano accompaniment provides harmonic support with various chords and a consistent bass line.

Gb9 F6

boo - doo - doo.

The final vocal line concludes the piece with piano accompaniment. The vocal line features a triplet of eighth notes in the phrase 'boo - doo - doo.'. The piano accompaniment includes a first ending bracket and concludes with a final chord.

2

F6 Cm11

Boo - doo - doo - doo - doo -

F7 Bb6 F7b9 Bb6

doo - doo - dee - doo doo - doo - doo, _____ doo -

G13

- yoo - doo - doo - doo - doo - doo - doo - dee - doo doo - doo. _____

Gm7 C7

Ooh -

Gm7 C7 Gm11 C7 Am7/E D9

dn - doo - doo - doo, doo doo. Doo - dle - oo - doo - doo,

Am11/E D7 To Coda G9 Gb9

doo - doo. Doo - dle - oo - doo, doo - doo.

F6 F7#9 D7 D.S. al Coda (with repeat)

(trem.)

CODA G9

Doo - doo,

Gb9 F6 Gb6/9 F6

doo - doot - n - doo.

STOMPIN' AT THE SAVOY

Words and Music by BENNY GOODMAN,
EDGAR SAMPSON, CHICK WEBB and ANDY RAZAF

Moderately slow Swing

The musical score is written in 4/4 time with a key signature of three flats (Bb, Eb, Ab). It consists of four systems of music. The first system is an instrumental introduction for piano, marked *mf*, with a tempo of 'Moderately slow Swing'. The second system begins the vocal melody with the lyrics 'Sav - oy, the home of sweet ro -'. The third system continues the vocal melody with 'mance. Sav - oy, it wins you at a glance. Sav - oy -'. The fourth system concludes the vocal melody with 'gives hap - py feet a chance to dance.' The piano accompaniment features various chords and rhythmic patterns, including triplets and syncopation.

Chords: Db/F, Edim7, Ebm7, Edim7, Db/F, Bb13b9, Eb7#9, Ab13b9, Db6/9, Dbmaj7, Ebm7, Db/F, Ab13b9/Gb, Db6/Ab, Gb6, Db/F, Bb7b9, Ebm7, Ab13, Ab13b9, Db/F, Bb7#5

Lyrics:
Sav - oy, the home of sweet ro -
mance. Sav - oy, it wins you at a glance. Sav - oy -
gives hap - py feet a chance to dance.

Ebm7 Ab13 Db6 Ebm7 Db6/F Ab13b9/Gb

Your form, just like a cling-ing vine. Your lips,

This system contains the first two lines of the musical score. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has three flats (B-flat major/C minor). The first line of piano accompaniment features triplet patterns in the right hand and a steady bass line in the left hand.

Dbmaj7/Ab Gb Fdim7 Ddim7 Ebm9 Ebm7/Db

so warm and sweet as wine. Your cheeks, so soft and close to

This system contains the second two lines of the musical score. The vocal line continues with lyrics. The piano accompaniment continues with similar textures, including triplet figures in the right hand and sustained bass notes in the left hand.

Ab7b9(#11)/C Ab7#5(b9) Db6/9 Db7

mine, di - vine.

This system contains the third two lines of the musical score. The vocal line concludes the phrase 'mine, di - vine.' with a long note. The piano accompaniment features more complex rhythmic patterns, including triplets and sixteenth notes in the right hand.

Gb13 G13 Gb13 B13 C13

How my heart is sing - in' while the band is

This system contains the fourth two lines of the musical score. The vocal line begins a new phrase. The piano accompaniment continues with a driving bass line and active right-hand accompaniment.

B13 E9 F9 E13

swing-in' — Nev - er tired — of romp-in' — and

A13 Ab7sus Db Ebm7

stomp - in' with you at the Sav - oy. What joy, a per - fect hol - i - day. —

Db6/F Gb7 Db6/F Gb Db6 Bb7#5/D

— Sav - oy, — where we can glide and sway. Sav - oy, —

Ebm9 Ab7sus Ab13b9 Db6 Gb Gdim Db/Ab Db13#11

— there let me stomp a - way — with you.

TAKE THE "A" TRAIN

Words and Music by
BILLY STRAYHORN

Moderate Swing

N.C. N.C.

N.C. 1

Doo - da - n - da -

2

n - da - boop - m - boo bee... Hee - doot - n - doo - ba - oov - da - n - dee - doo - hah - how...

G F#7 F E Fmaj7 F#7 G6 F#7#11 G F#7 F E

Fmaj7 F#7 G6 C

You must take the "A"
If you miss the "A"

D7#11 G13sus

train
train, to go
you'll find

G13 C G7

to Sug - ar Hill way up in Har - lem.
you've missed the quick - est way

2 C7b9(#11) F7

to Har - lem. Hur - ry, get

on, now it's com - ing.

D7 G7

Lis - ten to those rails a - thrum - ming.

C

All 'board, get on the "A" —

D7#11 G13b9(#11)

train. Soon

you will be on Sug - ar Hill in Har - lem.

This system contains the first two measures of the vocal line. The lyrics are "you will be on Sug - ar Hill in Har - lem." The piano accompaniment features a bass line with eighth notes and a treble line with chords and eighth notes. Chord symbols Cmaj7 and G13b9 are placed above the staff.

Cmaj13 D13b9(#11)

This system shows the piano accompaniment for the second and third measures. The treble clef staff contains dense chordal textures, while the bass clef staff has a simple eighth-note bass line. Chord symbols Cmaj13 and D13b9(#11) are positioned above the staff.

G13sus G13#11

This system shows the piano accompaniment for the fourth and fifth measures. The treble clef staff features a series of chords, and the bass clef staff continues with eighth notes. Chord symbols G13sus and G13#11 are placed above the staff.

Boo - doot - n - yee - doot - n - da - ba - yoot - n - ba - ba - dee... You,

Cmaj9 G9#5 Cmaj7

This system contains the final two measures of the vocal line. The lyrics are "Boo - doot - n - yee - doot - n - da - ba - yoot - n - ba - ba - dee... You,". The piano accompaniment includes chords and a bass line. Chord symbols Cmaj9, G9#5, and Cmaj7 are placed above the staff.

— must take the “A” train to

3 **D7#11** **G13sus**

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a triplet of eighth notes on the word 'must', followed by a quarter note on 'take', a quarter note on 'the', a quarter note on '“A”', a quarter note on 'train', and a quarter note on 'to'. The piano accompaniment consists of chords and moving lines in both the right and left hands, with a prominent bass line.

go to Sug - ar Hill way up in Har - lem.

C6 **Dm9** **G13b9**

The second system continues the musical score. The vocal line has a quarter note on 'go', a quarter note on 'to', a quarter note on 'Sug', a quarter note on '- ar', a quarter note on 'Hill', a quarter note on 'way', a quarter note on 'up', a quarter note on 'in', a quarter note on 'Har', and a quarter note on 'lem.'. The piano accompaniment continues with chords and moving lines, including a bass line with a descending eighth-note pattern.

If you miss the “A” train, you’ve missed the quick -

Cmaj13 **D7#11**

The third system of the musical score features a vocal line and a piano accompaniment. The vocal line has a quarter note on 'If', a quarter note on 'you', a quarter note on 'miss', a quarter note on 'the', a quarter note on '“A”', a quarter note on 'train,', a quarter note on 'you’ve', a quarter note on 'missed', a quarter note on 'the', and a quarter note on 'quick -'. The piano accompaniment continues with chords and moving lines, including a bass line with a descending eighth-note pattern.

- est way to Ha, Ha, Har -

G9sus **G13b9** **C13**

The fourth system of the musical score features a vocal line and a piano accompaniment. The vocal line has a quarter note on '-', a quarter note on 'est', a quarter note on 'way', a quarter note on 'to', a quarter note on 'Ha,', a quarter note on 'Ha,', and a quarter note on 'Har -'. The piano accompaniment continues with chords and moving lines, including a bass line with a descending eighth-note pattern.

C13sus C7b9 F

lem. Hur - ry, get on board, it's com - in'.

Eb9 D7

Lis - ten to those rails a -

G7 G7#5 C

- thum - min'. All a - board, get on the

D7#11 G13sus G13b9(#11)

"A" train. Soon you will be on Sug - ar Hill

C N.C.

in Har - lem.

The first system of music features a vocal line in treble clef with a common time signature 'C'. The lyrics 'in Har - lem.' are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) with a 'N.C.' (No Chords) marking above the staff. The piano part consists of a steady eighth-note accompaniment in the bass and a melodic line in the treble.

N.C. 1

Next stop: Har - lem,

The second system continues the vocal line with the lyrics 'Next stop: Har - lem,'. The piano accompaniment features a 'N.C.' marking and a first ending bracket labeled '1'. The piano part continues with a consistent eighth-note accompaniment and melodic lines.

2

Come on, get a - board the "A"

G F#7 F E

The third system begins with a second ending bracket labeled '2'. The vocal line has the lyrics 'Come on, get a - board the "A"'. Above the vocal staff, the chords G, F#7, F, and E are indicated. The piano accompaniment continues with its characteristic accompaniment and melodic lines.

Fmaj7 F#7 G6 F#7#11 G F#7 F E Fmaj7 F#7 Gmaj7(addb9)

train.

The fourth system shows the vocal line with the lyrics 'train.' and a long note. Above the staff, a series of chords are listed: Fmaj7, F#7, G6, F#7#11, G, F#7, F, E, Fmaj7, F#7, and Gmaj7(addb9). The piano accompaniment features a more complex harmonic texture with various chords and melodic lines.

DISCOGRAPHY

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